h Cunningham G-3 (1846-47) 1854 AJ4 W. Tibetans AJ4

his nostrils dilated, and his mouth wide open, while his whole body is surrounded by flames. Such is the male divinity of the Tántrists. 778

The Tántrika, *Todde-Phag-mo* (or Káli), is represented of a blood-red colour, with a garland of skulls round her neck. Her right hand holds the Vajra, or thunderbolt, and with her left hand she carries a cup of blood to her mouth. She is also represented as *Chansum-má* (or Trelochaná, the "three-eyed"), and is surrounded by a circle of flames. She carries a long sceptre surmounted by skulls and the holy *Dorjé*.

The Tibetan Lamas are unrivalled amongst Orientals as modellers in clay and workers in metal. A small medallion, about two inches square, which I possess, contains five figures surrounded by leaves and flowers of exquisitely delicate workmanship. It is formed of baked clay, but the edges are as sharp as if the work had been done by an European artist in plaster of Paris. Equally good is a figure of Shakya Thubba. 532

On the side of the road, between the hamlet of Styalbo and the village of Drás, there are two pillars of granitic mica-slate, which the people call *Chomo*, or "The Women," but which, I believe, have no connection whatever with Tibetan Buddhism, as the nearly obliterated inscriptions are in Kashmiri *Tákri*, and not in Tibetan characters. 778 532

The Eastern Pillar has one principal figure, a four-armed female, and two attendant females, one on each side, and each with one leg bent. They all wear necklaces, earrings, armlets, and anklets. On the pedestal are several small kneeling figures with their hands raised and joined together in attitudes of prayer. This

1: Cunningham G-3 (1846-47) 1854 AJ4 W. Tibetans AJ4

778 pillar is six feet nine inches high, one foot six inches
532 broad, and one foot thick.*

The Western Pillar has the same principal figure, also a four-armed female, with two attendant females on each side. This pillar is six feet high, two feet nine inches broad, and one foot thick.†

From the style of these figures, as well as from the nature of the alphabetical characters, I have no hesitation in stating my opinion that they are Brahminical statues erected by some Kashmirian Hindus. This opinion is strengthened by the fact that there is a third undoubted Hindu pillar standing close to them, which I believe to be a *Sati* pillar. On one side is sculptured a horseman, which is the usual emblem, placed on the pillar of a *Rajputni Sati*, to denote that her husband was a soldier. On the back of the pillar there is an inscription of eight lines in Kashmirian *Tákri*, which I am unable to translate satisfactorily. The words are the following :‡

Pra
Lokeswaram cha Maitré-
-yam pratishtáptantasram A-
-tabhavatumanya matwanvapra
Adathárábha U (la)
(ndra ?)
Aswáchaptakaye
gadrá
dram Alá.

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* See Plate XXIX. † See Plate XXX.

776 legs astride, a dwarf only a tru (21) high, his beard just as long, wearing

[804] 21. 1 tru (k'ru) is equivalent to the length of the lower arm of an adult person from the elbow to the tip of his extended middle finger.

a cap and carrying a stick. The Balu (dwarf) had, as my neighbor told me, looked at him sharply and then he had laughted broadly and shrewdly at the man who almost fell off his little horse because he was so frightened and a little drunk with the beer."

[532] One evening Konchog Trashi brought a picture along for his young friend /43/ whose thirst for knowledge was a pleasure to him. The picture had been made by a mask maker and painter Ishe Lhundrub, who also produced the hideous devils' masks for the monastery and painted the pictures of the Buddhas, holy men, and gods. He had painted it on paper copying it from models in varied, shining colors and then he had mounted it on silk. It represented the terrible goddess of revenge dPal-ldan-Lha-mo (22). She is the wife of the god of death and

22. The dreadful goddess of terror Kali of Hindu mythology. There she is the wife of Shiva, the destroyer.

prince of hell Shin-je (gśin-rje, Sanskrit Yama). "This couple had a son. Father and son were enemies of the sacred teachings of Buddha," so recounted Konchog Trashi, "and the son attempted to extinguish this doctrine. Thereupon the mother who was a zealous adherent of the faith, became enraged, killed her disloyal son, skinned him, ate his heart and drank his blood from a bowl which she made from the skull of her son. Then she mounted her yellow mule upon which she had placed the skin of her son as a saddle-cloth and fled from the rage of her husband. Now Shin-je pursued his angry spouse and murderess of their child and shot a magic arrow at the fleeing goddess which hit the mule in the rear shank. Lhamo, however, transformed the wound by a magical formula into an eye and thus escaped the raging husband Since that time dPal-ldan Lha-mo has been the fiercest fighter for the sacred doctrine of Buddha."

Konchog Trashi showed his young, eager friend the picture of the Dreadful One. There she is shown riding along on her pale yellow mule through a sea of blood in which the hacked-off limbs of the enemies of Buddha, who have been killed in battle, are floating. The

skin color of the goddess is the blue of the terror deities; her bristling, upright hair surrounds her huge head like flames, upon which has been placed a crown consisting of the skulls of killed enemies. From her three eyes she darts forth lightning. The goddess is dressed in only a loincloth of tiger skin and the skin of a human being; her belt is formed by snakes. Her right hand swings as a weapon the terrible trident, while in her left hand she holds the bowl of a skull filled with the blood of enemies. On the first day of the first month in the year a great mass is celebrated in honor of dPal-ldan Lha-mo in the monastery temple in the neighboring Lamayuru monastery. This mass is performed in order to appease the anger of the feared goddess /44/, because the "unbelievers" constantly provoke her by their activity.

No wonder the imagination of Namgyal was most strongly aroused by all these narratives and pictures--in time Konchog Trashi acquainted his knowledgeable pupil with a great mass of Tibetan-Buddhistic divinities, with Buddhas and demons--and no wonder fear constantly gained increasing dominance over the boy. At night when it was dark he scarcely dared to take the short path which led from their meeting place to his house. Every step of the way he was accompanied by pictures of those demons and terror gods whose figures and actions the old storyteller had so drastically placed before his eyes. Everywhere he thought he could see the hideous, grinning grimaces; in the rushing of the wind, in the gurgling of the river, in the shriek of the eagle, in the call of the stone-finch, the boy heard the voice of the Dreadful One, her furious, spine-tingling "Alala!" Fear held the hitherto so courageous boy in its ban for a long time and inhibited his activities and his development.

By now Namgyal had heard enough about gods and demons and of their mostly pernicious activities. For the time being he had no desire to hear them any more. On the other hand, he was fascinated by the stories of a lama who wandered around the countryside. Once during the winter he came to the village and stayed there for an extended period of time. To the people who crowded around him every day he showed painted pictures mounted on linen cloth and supplied with a border of silk. These pictures had round sticks attached to them at the top and at the bottom and they could be rolled up like a geographical map which is hung on the wall. The pictures represented scenes from the life and legend of Gautama Buddha. The boy was particularly interested in the stories of the 550 births of Buddha which preceded his last birth and at which he was born now as a god and now

5: Ribbach--72 a. M-5 (no date) 1940 AJ4 West Tibetans AJ4

/Following page 76/

● 532
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Tibetan women in Ladakh

(Original Tibetan drawing).

5: Ribbach--116 a. M-5 (no date) 1940 AJ4 West Tibetans AJ4

/Following page 112

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A praying Buddha figure

ride of a good hour at a steady amble brought the company to the village [527]
Stog on the other side of the Indus where the king was already awaiting the gentlemen from Leh with a small following of relatives and farmers. All were on fine horses, the horses were beautifully bridled and equipped with fine, /132/ colorful Yarkand saddlecloths. The gentlemen from [576] Leh greeted his dethroned majesty with the honors accorded to a king of the old time: "Hail! We, your humble servants, greet you most respectfully, you, the lofty king of Ladakh! Hail, good fortune, might, and long life be accorded to you!" On this occasion a special word from the courtly language was used for each of the words applied to the king. Furthermore, the gentlemen had all dismounted from their horses, they bowed down deeply before his majesty and embraced the royal legs. The king, a man of middle age, was, it is true, anything but a royal sight: his posture was slouching; sagging and expressionless were his facial traits; his one crossed eye gave his expression of a somewhate stupid appearance--the degenerate offspring of a once mighty and energetic tribe of rulers. He received the salutations of his grandees with an embarrassed gesture. And yet he was "the king" for the people of Ladakh during the brief days of celebration, and as such, royal respects had to be paid to him. This was required by the custom which the ruling Kashmir government suffered magnanimously to continue, since it was convinced of the harmlessness of the weakly Gyalpo.

Escorted by about thirty horsemen, the king now rode to Leh, crossing the Indus by a bridge. He rode across the bazaar and was greeted everywhere by the people of Ladakh in a most respectful manner. The people had come together in great numbers from all the neighboring villages, in part from very great distances. Today they were for once allowed to dream of ancient, long-past royal splendor. The procession rode up the steep mountain on which the castle stood, accompanied by crowds of the populace. In front of the lions' gate [532] the riders dismounted. At their approach the lion who was roughly carved out of wood, and who peered out over the gate from a niche, had begun to growl violently, and at the same time there resounded the furious barking of dogs. A mighty Tibetan mastiff which was lying on the inside of the gate on a chain was connected by means of a string with the wooden lion up above. When the barking dog jumped around and tugged at the string, the wooden lion above the gate, through whose belly went an axle, began to skip about, and the populace gaped at this wonder of technology,

6: Gazetteer G-5 (ca. 1840-1883) 1883-4 AJ4 W. Tibetans AJ4

346 Chapter III, B. — Social and Religious Life. — Monasteries or *gúphs* in Láhaul and Spiti.

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These monasteries are extensive buildings, standing on high ground, and apart from the villages. In the centre of the pile are the public rooms consisting of chapels, refectories, and store-rooms; round them are clustered the separate cells in which the monks live. Each landholder's family has its particular *tásha* or cell in the monastery to which it is hereditarily attached, and in this all the monks of the family, uncles, nephews, and brothers, may be found living together. The monks ordinarily mess in these separate quarters, and keep their books, clothes, cooking utensils, and other private property in them. Some mess singly, others two or three together. A boy monk, if he has no uncle to look after him, is made a pupil to some old monk, and lives in his cell; there are generally two or three chapels, one for winter, another for summer, and a third perhaps the private chapel of the abbot or head *lámá*. The monks meet in the chapel to perform the services, which ordinarily consist of readings from the sacred books; a sentence is read out and then repeated by the whole congregation. Narrow carpets are laid lengthways on the floor of the chapel, one for each monk; each has his allotted place, and a special position is assigned to the reader: the abbot sits on a special seat of honour, raised a little above the common level of the floor; the chapels are fine large rooms open down the centre, which is separated from the sides by rows of wooden pillars. At the far end is the altar consisting of a row of large coloured figures, the images of the *avatár* or incarnation of Buddha of the present age, of the coming *avatár* of the next age, and of Gúrú Rimbochi, Atishá, and other saints. In some chapels a number of small brass images from China are ranged on shelves on one side of the altar, and on the other stands a book-case full of the sacred books, which are bundles of loose sheets printed from engraved slabs in the fashion which has been in use in Tibet for many centuries. The walls all round the chapel are painted with figures of male or female divinities, saints, and demons, or hung with pictures on cloth with silk borders; similar pictures on cloth are also suspended across the chapel on ropes; the best pictures are brought from Great Tibet as presents to the monastery by monks who return from taking the degree of Gelang at Lhásá, or who have been living for some years in one of the monasteries of that country. They are painted in a very quaint and conventional style, but with considerable power of drawing and colouring. Huge cylindrical prayer-wheels, which spin round at a slight touch of the finger, stand round the room, or on each side of the altar. In the store-rooms among the public property are kept the dresses, weapons, and fantastic masks used in the *chám* or religious plays (these masks much resemble the monstrous faces one sees in the carving outside Gothic Cathedrals); also the drums and cymbals, and the robes and quaint head-dresses worn by the superior monks at high ceremonies.*

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* The *chám* or religious dances performed in the Tibetan monasteries are worth seeing: if introduced into a Christmas Pantomime in London, they would be effective as tableaux or spectacles. The abbot and superior monks, dressed in full canonicals, sit round the court-yard of the monastery, clanking huge cymbals to a slow time or measure. Bands of other monks, dressed in brilliant silk robes, with hideous masks, or extraordinary head-dresses, and with strange weapons in their hands, dance

10: Francke M-5 (no date) 1901 AJ4 W. Tibetans AJ4
Ladak

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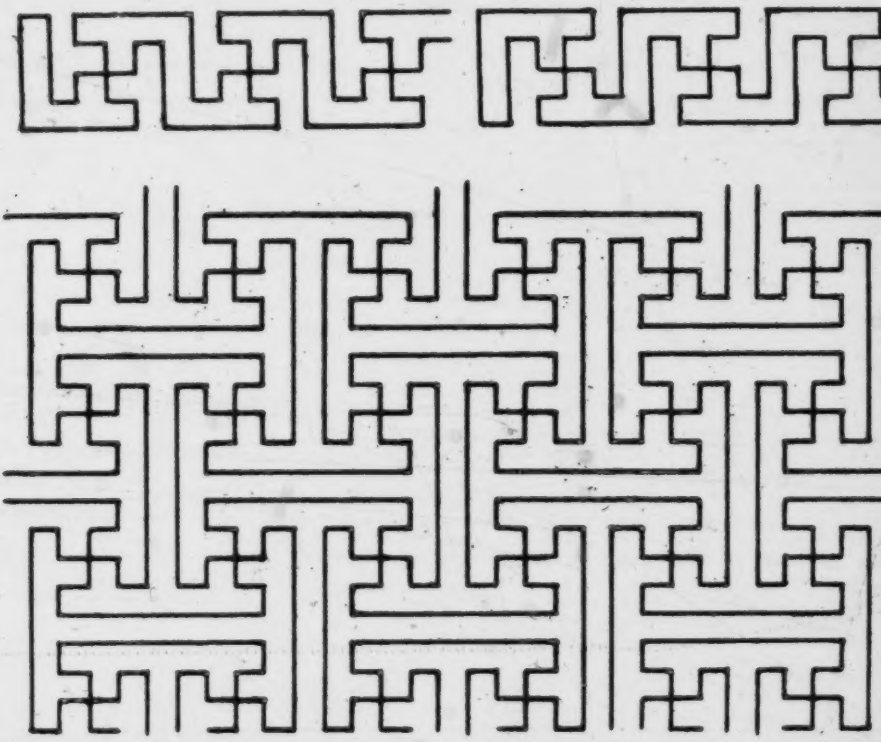
In the drawings below showing the *ɣyundrung* as an ornament in Native houses in Khalatse, Lower Ladakh, it will be seen turned both ways.



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However all this may really be, on the whole I feel obliged to say, that my explanation of the *ɣyungdrung* must not be taken for more than a mere guess at its interpretation from a Tibetan point of view. I have no means in this remote land of collating these speculations with the mass of literature on the *svastika*.

The *ɣyungdrung* is thought to be of great importance at the wedding ceremony, and both bride and bridegroom have to sit on carpets showing the emblem. It is indeed in universal use in this connection, for in a copy of the wedding songs, which I received a few days ago from Phyang the *ɣyungdrung* is used for punctuation instead of the full stop.

Song No. I.[1]

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bagma btangtsans nyopas sgola btangcessi glu'i[2] dpecha yin.

This is the book of the songs, which are sung at the door by the Nyopas, when the bride is given.

[1] The orthography of the songs has been brought into accordance with that of Ladakhi letter writing. In all doubtful cases, however, the spelling of the first MS. will be given.

[2] *A chungba* is indicated by an apostrophe.

12: Douglas T-3 (1951)1953 AJ4 W. Tibetans AJ4

Om Mani Padme Hoom

The two lamas who played these horns were extraordinary men. To be able to blow the horns at all seemed to me remarkable. The fact is that one man cannot blow one horn for many consecutive seconds. That means that the other horn must come in and pick up the pitch where the first horn leaves it. This requires great skill, as one relieves the other over and again, hour after hour, while the orchestra drones on and on.

It takes hours to present the lama dances. The pageantry is superb; the story, exciting; the plot, simple; the moral, plain. They have been described by Ted Shawn in *Gods Who Dance*. The characters were all masked. Some wore masks of people; others wore masks of lions, stags, oxen, and yaks. These masks—carved from solid blocks of wood and colored with a glossy and brilliant enamel—usually had grotesque expressions. Their hideous features, their terrifying grimaces led early European visitors to the monasteries to call these the Devil Dances. That is a misnomer. The dancers represented the forces of Good as well as the forces of Evil. The main emphasis of the theme was the struggle between the two. After a few serious scenes, the producer of the dance changed the pace and sent in comedy relief. These were gay, carefree, burlesque-type characters. After they left, the serious took up again. Apart from these interruptions, the story marched steadily onward—Good gaining the ascendancy; Evil gradually being routed.

A triangle had been drawn on the cobblestones of the courtyard and inside this triangle there was a small black image representing a human corpse. Dancers dashed madly around it, engaged in a foray of sickles and swords as they tried to snatch this corpse from the triangle. The lesson was plain—man is helpless and guideless; he lives among vast unkind elements of earth and sky that seek perpetually to destroy him. Only Dharma, man's good action in life, can guard him against the evil designs of the spirits.

The final act was put on by two characters representing virtue—the Stag and the Yak. The heads worn by the lamas in this dance

The Church as Landlord

This hold of the lamas on the people does not result from the organized activities of the church. There are few schools for children run by the monasteries. The monasteries have instruction in philosophy, astronomy, literature, and religion. But that instruction is for the lamas, not the laymen. Children are not taken under the wing and indoctrinated. The monasteries do not exert a power over the people through hospitals, medical care, homes for the aged, and the like. They render no community service, except as they send lamas to a home to pray by the bedside of a sick person, to conduct a funeral service, or to perform a marriage ceremony.

They hold their people by fears and superstitions and poverty. Their paraphernalia are numerous. The *mani* walls, the *chhortens*, and the *obos* are perpetual reminders to every sojourner in this region of his religious duties, of the spirits that haunt the trails, of the dangers which transgressions bring. There is the Tibetan proverb that "without a lama in front there is no approach to God." The lama is the person who has command over the spirit world, who can drive away the evil forces, who can interest the good deities in the welfare of the people. The lama has contacts with the other world. He has the wisdom and the power of the land. He can conjure up even Yama, the King of Hell, and all his demons. He can produce Yama in the flesh for all to see.

The whole weight of tradition is behind Lamaism and its power. The native Ladakhi, like the Tibetan, is illiterate. He can neither read nor write. He has no radio to listen to the news of the world. There are in all of Ladakh not over three radios.

The native, filled with fears and superstitions, gets his learning in part from paintings. The word "painter" means literally the "writer of gods." Ladakhi and Tibetan painting is the equivalent of a language where one can see in anthropomorphic form the virtues such as Mercy and Chastity and the vices such as Lust, Anger, and Greed. The colors, postures, and gestures of the figures all express ideas. The peasant, who lives in a world dimly

12: Douglas T-3 (1951)1953 AJ4 W. Tibetans AJ4

871 lighted and full of scheming devils, learns about the paintings
• 532 from the lamas. He first learns of devils and demons from the lips
869 of his parents when he is a babe, from the stories his elders tell as he grows up, from the legends of pass poison, evil demons, revengeful gods that men in the caravans relate. And when he goes to the monasteries, the stories he has heard at home are confirmed. The lamas put on their dances and out come Lust, Anger, and Greed in person. Even the most stupid person can see them in all their ugliness. Thus are the natives indoctrinated with fears and superstitions. The devils are always present; they are a factor never forgotten in the daily life of the Ladakhis. A Ladakhi burns incense to sanctify his house. He spins his prayer wheel and observes the ritual of the *mani* walls and *chhortens*. And to gain religious merit, he goes on a pilgrimage, sometimes to India proper, in search of the river of mystery in the fashion of the lama immortalized by Kipling's *Kim*.

792 Rahul, devout Buddhist and a prominent layman in the church,
876 made a speech a year or so ago saying the monasteries should become educational centers, bringing in the children from the surrounding areas and teaching them. The wrath of the lamas descended on Rahul. He was severely taken to task.

"Why?" I ventured to ask.

"Because the power of the lamas is in part due to the ignorance of the people," Rahul answered. "That is the reason why Tibet has been the forbidden land. The lamas do not want ideas from the outside world to reach their people. Ideas, you know, can be disturbing."

That is why travel of foreigners throughout the whole area was long restricted. That is why lamas, fearful of the importation of ideas, would sometimes turn bandits loose on travelers. That is why, even today, the educational activities of monasteries—apart from their perpetuation of superstition—are practically nil.

792 Lamaism has a vested interest not only in the ignorance of the people but in their poverty as well. Poverty and ignorance, in

13: Heber and Heber
531, 532

AJ4 West Tibetans AJ4

[For brief descriptions of representative and decorative religious art, see category 116, pp. 216-224, 246-268--Analyst]

13: Heber and Heber D-3 (1914-25) 1926 AJ4 W. Tibetans AJ4

346 striped border The other three sides of the court-yard are
792 filled in with the two storeyed private dwellings of the lamas. No pillared cloisters are these, but just an occasional flight of a few steps, then a door, and at the side a window at a level which may or may not be in relation with that of the other doors and windows, and over both apertures the same kind of valance. If the latter sags in the middle, there is no hurry to replace it, far less to wash it, but on the whole this *dGonpa*, presents quite a clean, brushed, cared-for, tidy appearance. Ascending the steps, we arrive in the large covered portico outside the main room or refectory of the
353 monastery. All round the three walls pictures are painted in
779 bright colours. On the left is the " Wheel of Life " held by
●53v a dragon-like monster. This consists of an inner, a middle, and an outer circle the middle one being divided into six compartments. The inner circle represents by means of a dove, a serpent and a pig coloured respectively red, green and black the three vices, lust, ill-will and stupidity, which bind man to the wheel of existence. In the upper compartment of the middle circle are the gods, into this grows the tree whose fruit provides any food desired by the soul and whose roots lie in the world of the demi-gods, who continually wage war against the gods in order to obtain this fruit. In the upper left-hand compartment are men. The above three existences are superior, whilst below the equator are the inferior ones of beasts, then of *yidags*, poor miserable men with large bellies, but such small necks that their hunger can never be appeased through such constricted throats, and in the lowest section are the hells, both hot and cold. A cold hell seems rather a misnomer to English ears, but Ladakis, at any rate, know the terrors of extreme cold. Buddha himself is out of the circle, and yet his reflexes seem somehow to be still in the wheel of existence. In the outer circle are pictures illustrating various phases of life, such as birth, marriage, death, burial work.

Opposite the top of the steps, on each side of the door with

13: Heber and Heber D-3 (1914-25) 1926 AJ4 W. Tibetans AJ4

its fine brass bosses, are the gods of the four points of the compass, whose duty it is to guard the temple, and these figures are depicted outside most temples. On the right wall of the portico is a benign old gentleman, the god of luck, who sits under a tree bright with blossom, and holds converse with sundry animals, such as a stag, an elephant, and a peacock. We take a deep breath of fresh air before entering the refectory with its dim atmosphere of musty incense, lighted from above through a central aperture leading to an inner roof, and from the door behind us, and slowly descry its contents between the dark wooden pillars and the faded hanging banners. Opposite to us the *Skushog's* throne is raised above the other seats, upholstered with rather dingy cushions on which he, of course, sits cross-legged, so there is no need for a place for the lower limbs to hang over, but immediately in front of it is a narrow ledge-like table on which are the tools of his office: the bell, the thunderbolt or *dorjhe*, a small tambourine, with a very restricted waist and a long tasselled appendage, as well as the knob on a string which beats on the skins when rattled. Other utensils consist of temple vessels for pouring out water, beer, tea and other libations. Leading up to the throne, on each side of the central aisle, are the seats of the lamas slightly raised above the ground, well-padded and covered with rugs, and in front of them a continuous shelf-like table. A cup or two may be seen left from the last meal; here, in the corner between seat and table, rests a leather bag, and on a plate some butter and tea. A lama tells us the tea has been given out of the bag and placed with the butter ready for the morning meal, which they take, he says, about 9 a.m., though they get up at sunrise.

Near this physical sustenance, on the lamas' seats are a collection of brass bowls leaning against one another upside down, as though to drip after washing. These are, for the oil and wicks to be placed before the altar. The seat of the *Slobdpon* is at the head of the monks' pew on the right of the

13: Heber and Heber D-3 (1914-25) 1926 AJ4 W. Tibetans AJ4

Skushog. Next to the *Slobdpon* sits the leader of the ecclesiastical band. Heading the opposite row is the *Umdzad*, who is the steward and is responsible for the worldly affairs of the monastery, and in some *dGonpa* at the further end, near the door and on the *Skushog's* left, a seat is reserved for a disciplinarian who has to keep the lamas in order should any misbehave.

Thus they sit, whether they are at meals or engaged in their devotions. The latter consists of the reading of the books, punctuated every now and again by the band, when the flageolets are blown and the drums are boomed. Behind the row of seats one's eyes, now accustomed to the dimness, are able to make out the walls, painted with pictures of all sorts of gods and creatures, human, animal and mixed. Here is one specimen of dragon-like fury, crushing all sorts of wretched creatures under his feet, no doubt for punitive purposes, and, let us hope, remedial ones. Another wall will show Buddha-like figures in peaceful contemplation, and with hands and fingers placed in various postures, each of which has its own special signification. In other places are wooden shelves and recesses of various sizes, once gaily painted round the edges, though the light is too obscure to appreciate it, now blackened by age and smoke. In these sit more images of gods, mostly of a beneficent type, but the chief ones will be found behind the *Skushog's* throne. In a corner will be seen immense pots used for water or beer, a most fascinating assembly with their long-nosed spouts drawn straight out from the brims, high pointed collars behind, shining copper sides with brass edgings and waist-bands, the latter sometimes chased in silver. In another corner will be dusty shelves containing the holy books, manuscripts written on parchment and tied between covers about twelve to eighteen inches long and some four to six inches high. So holy are these that when they are being carried along the streets, the good Buddhist uncovers and touches them with his head. They also are

13: Heber and Heber D-3 (1914-25) 1926 AJ4 W. Tibetans AJ4

often shaded by an umbrella, and at times of drought are taken out for a walk under this to invite the rain.

Passing behind the *Skushog's* seat we come to a better lighted room with more idols all around in their recesses, giving one the impression of an exhibition of different sized dolls houses, in fact our guides take us through a succession of such rooms, all much resembling one another, but each with its own purpose. Thus, in the first of these, is the temple of the god called Avolakita with his eleven heads, surmounted by the head of Amitabha, the Buddha of Boundless Light. Round the whole, looking rather like a halo, are 1000 hands, each one of which has in its palm an eye. In order to accommodate his many heads an attic projects up into an inner courtyard of the upper storey. The living representative of this god, the All-merciful One is the Dalai Lama, and the story is rather a pleasing one. Avolakita was about to enter Nirvana, when he happened to look back and notice some poor creature in trouble. Requesting his father, Amitabha, for permission to return and help him, he received this reply, "Yes, go back, but when you get there, you will find that there are many others in trouble. In order to see them all, I give you a thousand eyes, and in order to save them all a thousand hands." This surely savours more of the true Buddhism than the everlasting desire to do actions which shall obtain merit. A friend of ours has pointed out that these heads represent four past races, and that actually there should be twelve heads, three to each race, but the men of Atlantis were so bad that one of their three has been omitted. In front of this image stands a large ewer on a pedestal, which should be filled with butter and in which a burning wick should be floating, but we must admit that on the occasion of our visit, at any rate, it was "the light that failed." We pass into another room containing other images, and whose walls are hung round with many *thangkas*. These are holy banners of various sizes, the smallest about one by two feet, hanging from a stick on which

13: Heber and Heber D-3 (1914-25) 1926 AJ4 W. Tibetans AJ4

346 they can be rolled up, and covered by very thin silk, from the top
532 of which two or three broad ribbons depend. These depict
779 gods or goddesses or the "Wheel of Life," and with their
792 colours mellowed by age are sometimes very beautiful and of real value. From here we pass into another fairly large and well-lighted room with frescoes and holy banners on its walls. This is much used during the first month of the Buddhist year, when special ceremonies, already described, are performed.

792 We go up some rough, ladder-like stairs into the room where
357 the *Skushog* usually sits, his place being marked by cushions and a padded back of gothic shape, and with a row of little Tibetan tables and mats at right-angles, where his attendant lamas sit with him. Near his seat, hanging up on a nail in the pillar, are seen some of his ceremonial hats; thus for riding he has a round most uncomfortable *papier maché* structure, with crown far too small for anyone's head, a fair-sized brim, and a dome with a knob on the top, the prevailing colours being red on an orange background. Even with its strap under the chin, it is difficult to see what possible purchase so small a crown could have on any head in the slightest wind. At its side, a tea cosy-like head-dress, peaking over to one side in dark plum-coloured silk with gold patterns on it, is the one he is said to wear in the mornings and at certain annual festivals. Occasionally a devil-mask is seen hanging up, and in this particular monastery, no doubt reflecting Lobzang's hobby, are occasional cheaply-framed photographs of the Dalai Lama or of other lesser dignitaries.

792 And there is still another room in which there is a large
778 god of the name of "Dukar." He is of such a size that his
532 head projects into a second storey reaching into a little
782 verandah on the roof; the general arrangement is much like that of Avalokita, but his is a malevolent nature, in proof of which one sees the sickles, knives and arrows in his 1000 hands. Under his 1000 feet are many poor creatures, both animal

13: Heber and Heber D-3 (1914-25) 1926 AJ4 W. Tibetans AJ4

and man, and he possesses 1000 heads. Thrown at his feet one notices many cowrie shells and Indian copper coins, the former brought by women to appease him. This image was only made a few years ago, and a special series of services were held to induce the god to enter the image. These ceremonies were accompanied by feasting and dancing in the grove of large trees at the side of the monastery, while the actual ritual was performed on the roof, where Meme Lobzang (the *Skushog* being then a tiny baby) presided, assisted by a group of lamas, who helped him to pour the right libations and offerings from the many vessels and bowls before his throne into the large fire which leaped and crackled before him, accompanied by monotonous incantations and chants from a group of seated lamas, and, of course, the monastic band. To this roof we now duly ascended up another very steep ladder, where Meme Lobzang himself extended his hand to help the ladies with true Western gallantry. The view was magnificent, both behind towards the Kardong Pass and before down to Leh, whose trees blotted out the desert below, so that the cultivation and all its little square terraced fields might have extended to the foot of the mighty mountains on the further side of the Indus, all touched with the magic softness of the westering sun.

Retracing our steps down the steep staircases, through the dim passages and rooms, we emerged again into the portico, and viewed the lamas private dwellings ranged on the three sides in front of us as we descended the temple steps. In the left-hand corner was a peculiarly fantastic bit, so delightfully crazy it looked. A short flight of steps led up to two doors, each with an ancient padded curtain to keep out the draught, and a sagging valance above, whilst over one was a quaint little attic with a window of roughly-patterned lattice, its lines so fascinatingly crooked, and enhanced by a small awning, projecting from one side of the attic to shade the roof, on the edge of which was a series of rough window boxes,

already been said. aBru-gu-ma's character as an earth deity appears particularly clearly, however, when she receives her punishment for having finally surrendered to King "White Tent." In this connection it is told, among other things: "For punishment lucernes were sown on her head and her head was plowed under with dzo oxen" (2). Un-

2. A Lower Ladakhi Version, "Defeat of the King of Hor," No. 9.

fortunately, the name aBru-gu-ma is not as transparent as many others. Perhaps, however, it is connected with abru, "seed kernel."

Pictorial representations of the earth deity have not yet come to light. However, we read in the Kesar saga (Spring Myth, VII, 19-22), that she rides a horse called bTsan-rta-dmar-chun, "Little red earth horse." aBru-gu-ma is praised for her milk-white complexion. (3) Through her passing into the realm of the heavenly

3. Glin-glu of Phyi-dban, No. 4.

deities she has come to partake of their color. Of mother sKyabs-mdun we read that she is seen by someone in a dream and appears to him as though a snake were wound around her body (Shel-li-bu-zhun, Paladins, III). But later it is explained that the apparent snake symbolizes the hook-shaped land of Glin.

Through its high mountain peaks, on which the gods lived just as much as in heaven, Bar-btsan, the middle realm, touches the realm of the gods. The fact that there are also large lakes in the middle realm, connects it with the realm of the elves or Naga (Tibetan, Klu).

/10/ 3. Yog-klu, the realm of the water spirits, (Tibetan, Klu, Indic, Naga, English, "nymphs"). This realm is to be found in all the rivers and lakes and also below the earth, since the Tibetans believe that subterranean connections exist between the visible waters. The word Yog-klu signifies "the lower nymphs." Just like sTan-lha, Yog-klu is also a state. There a king rules over many servants and subjects who also distinguish themselves by their many children. (See Winter Myth, V, 17.)[1] The name of the king is written in my manuscripts, in accordance with the pronunciation, mostly lJogs-po, a word which is not to be found in the dictionaries. In the dictionaries, aJog-po is given as the name of a Naga king, but even aJog-po does not make any proper sense. The most probable thing is that lJogs-po is a dialectical variant of lCogs-po, which, according to

[1] [See ... 116, pp1-8 for references,--Analyst]

human beings. This disease is called Klu-nad among the Tibetans, and among the Indians Nagaroga (a disease caused by the nymphs). The disease is ascribed to the nymphs because leprosy at first looks like snow. The passage cited from the chronicle of Ladakh seems to indicate that instead of one prince of Nagas, they conceived of two who lived in the Manasarowar Lake. This duality may be derived from the Indians. /11/ The Tibetans seem to have severed the adjective Zil-chen, "the radiant," from the name Ma-dros-zil-chen, and to have created a new divinity with it.

In the case of this king of the Nagas, Ma-dros or lJogs-po, it should also be mentioned that he recedes into the background as an active deity as much as does the king of heaven and the goddess of the earth. He no longer goes out to rape the earth goddess. Rather, he has left this to younger persons, in particular to the king of Hor (Mongolia and Turkestan, countries to the north of Western Tibet). Winter is the time when the water masses, in the form of ice and snow, put the earth in their bondage, and winter's power penetrates from the north. In the Kesar saga we read that Kesar after his wedding goes off to the north in order to do battle against the Giant of the North, and that during this time King Gur-dkar (that is, "White Tent") of Hor rapes aBru-gu-ma. For many passages of the Kesar saga it appears that the Naga king was a divinity for human beings, and that, even though a third-class divinity, he received the same hommage accorded the god of heaven and the goddess of earth. From this ethically impeccable figure, however, there soon developed a new figure which embodied the evil principle. We shall speak later of this "devil" bDud.

Ancient representations of the Tibetan Klu, in particular of the king, have not yet been found. From the Kesar saga (Spring Myth, VII, 27-30)[1] we see that King lJogs-po rides a horse called Klu-rta-snon-chun, "little blue nymph horse." In the dream song (Shel-li-bu-zhun, Paladins, III)[1] we read that the king carries something in his mouth which at first glance looks like a black sheep. Later it turns out that the presumed sheep is actually a lotus flower.

The Colors of the Three Realms. The most original color system is apparently to be found in a version of the Kesar saga of the village of Sheh (Shel) as it is written down in the Spring and Winter Myths. There we frequently hear of three altars erected in honor of the deities of the realms of the world, which have white, red, and blue for their colors (1). According to this system, sTan-lha, the realm

1. Spring Myth, IV, 20-26; VII, 22, 30; IX, 1.

† [See cat 116, pp. 1-8 for references. -- Ana/45+]

The following Agus might have a connection with the days of the week: Shel-gyi-bu-zhun, or gSer-gyi-bu-zhun, the "crystal" or "mirror" or "gold son," the son of Kesar, for Sunday; Zla-ba-bzan-po, "good moon," or Zla-ba-dkar-po, "white moon," for Monday; for Tuesday we must go to a being which so far has not been designated as an Agu. This is the Bya-so-mig-dmar, "bat, red eye," a bird (that is, star), which is named as the younger brother of the sun bird (see Lower Ladakhi Version, "Prologue").[1] Among the Agus it is approached most closely by aBu-dmar-lam-bstan, "red worm, road sign," which is designated as a younger brother of King Kesar. With respect to Wednesday, it is to be remarked that the spelling lhag-pa is perhaps incorrect, and for the following reason: In the pictures by which the days of the week are designated in the calendar, Wednesday is always indicated by a hand. Now, "hand," is not called lhag-pa, but lag-pa. I believe that, from the word lag-pa, "hand," first of all the word slag-pa, meaning "provided with a hand," was formed; slag-pa and lhag-pa are, however pronounced identically. Lhag-pa should therefore mean "the one who is provided with a hand," and since Agu Lag-lag-rins is provided with a hand on his head, he might appear as the representative of Wednesday. Thursday has the phur-bu or vajra as a sign. In this place, therefore, a hero of the type of Jupiter would fit. Now, a thunderbolt hero is not to be found among the Agus, apparently for the reason that this weapon became known to the Tibetans only through the Indians. As the lexicon tells us, the word phur-bu signifies, first of all, any pointed iron, therefore also an arrowhead. It is therefore not impossible that in mDa-dpon-gon-ma, the "highest arrow master," we have the Agu of Thursday before us, especially since he has an arrowhead for a head (1). The

1. Perhaps, however, Kesar himself should be inserted under Thursday, as a fighter against the dragon of the clouds. The "arrow master" as "archer" should probably be assigned to the zodiac.

Agu of Friday is immediately recognizable by his name. He is Pa-sans-ldan-ru-skyes, "owner of (the planet) Venus, growing horns." By these horns are meant the phases of Venus which the Tibetans were able to see just as clearly as the Babylonians. It is impossible to determine from the name whether the Agu was male or female. Perhaps in order to emphasize the feminine nature of this planet, the female Agu dPal-moi-a-stag, "(A-stag?) the glorious one," was created. She is famous as a fierce warrior with the spear. To this

* [See cat. 116, pp1-8 for references. -- Analyst]

778 this ancient religion in the neighborhood of Khalatse. I have discussed these discoveries in Z. D. M. G., Vol. LXI, p. 583, and following. We are dealing, in this case, mostly /25/ with curious rock formations which are reminiscent of the deities of the ancient religion. Such places are the following: 1. Khyun-ran-byon, "the Khyun who appeared by himself (Garuda, sun bird)." A stone at the place so named shows the approximate likeness of a Khyun, and it is still spread with butter as a sign of worship. 2. Ke-sar-gyi-sga, "Kesar's saddle." A stone here has the shape of a Tibetan wooden saddle. 3. aBru-gui-dabs-khor, "tambourine belonging to aBru-gu-ma." Here we find a rock in the shape of a circular dish. Shallow caves with charcoal drawings are in the vicinity. 4. aBru-gui-phan-lo, "spindle of aBru-gu-ma." In the place bearing this name we observe shallow hollows in a large rock. The rock inside these hollows has many natural yellow spots in the shape of a Tibetan spindle. All kinds of charcoal drawings, of which some are also representations of the spindle, are to be found in the vicinity as well. 5. Ke-sar-gyi-khan-pa, "Kesar's house," is a large piece of rock which has a large round white spot on its western side. This is called the door to the house.

Quite similar cult places are to be found in the district of Nub-
[792] ra, to the North of Ladakh. But whereas we were able to discover scarcely any traces of earlier idol worship at the cult places, those of Nub-ra are still tended today and served by red lamas. Missionary Redslob was shown two such curious rock formations. Near A-ra-nu (Su-mur) a fairly dark picture of a crowned lion could be seen on the wall of a rock of a brighter color. Redslob believed he recognized a lion also on a rock near Der-ze above Panimig. The natives may recognize in these lion-like representations pictures of the glacier
776 lion. The people of Nub-ra call old spirits who, in their opinion,
778 are supposed to have their domain by these strange rocks, mGon-po, rulers. They enumerate eight principal rulers of this kind for their
[113] region Nub-ra, and I have reproduced the list of these rulers in my book Durch Zentralasien in die indische Gefangenschaft /Through Central Asia into Indian Imprisonment/, p. 125. In this list we again find a name that reminds us of the "sun bird" of Khalatse. The mGon-po of mGo-sbed is called Bya-rog-gdon-can, "wild bird
● [532] with a face." In later representations of the Khyun (Garuda) this bird has been given a human face. (See Tables XIII and XCL in my Antiquities of Indian Tibet.) Also, the "ears" of the bird are
[825] very clearly visible in these pictures. The Khyun is regarded as an enemy of the Nagas (klu) which often assume the shape of water SNAKES.

782 inscriptions and the rock drawings that are still preserved there. One inscription near Ke-sar-gyi-sga, which is not yet completely de-
782 cipherable, ends with the very clear syllables bu-skyes, "a son was
842 born." This is preceded by a date in the cycle of twelve, then there follows a name and the information (probably) that a stupa, a tower of relics, has been presented as an offering (2). The information

[113]

2. See my article, "Historische Dokumente" /Historic Documents/ and so forth, Z. D. M. G., Vol. LXI.

concerning the birth of a son in this place would lead one to conclude that here the people prayed for the blessing of offspring. This surmise becomes almost a certainty when we take into consideration the rock drawings and the charcoal drawings found in these places.
782 Near aBru-gui-phan-lo we find not only natural rock formations by
931 the cliff which resemble a spindle or the female sex organs, but we
● 532 also find, in addition, a great many charcoal drawings of the same
842 nature. In aBru-gui-dabs-khor I found charcoal drawings of a similar kind done on large, round, flat stones. On one stone the male and the female sex organs had been drawn together. On another stone I encountered pictures of two goats, evidently a male and a female, the male running after the other. In the back part of the body of the goat in front a little goat had been drawn in. I regard both drawings as prayers imploring the blessing of offspring. In the former case the drawing is supposed to express the wish to let the sexual organs perform their functions properly. This explanation is certainly not too far-fetched. Missionary Ribbach, who was formerly in Leh, also informs me that he frequently encountered representations of the male and the female sex organs made of lime. He likewise considers these representations as offerings accompanying prayers. This is reminiscent of the practice which appears in many places of making an offering of a pictorial representation of the sick part of the body. The picture of the goats mentioned above probably expresses the request for a child /28/ in an even clearer
[825] manner. The ram, like all male wild animals, seems to be sacred to Kesar. Otherwise the great mass of rock drawings, which always represent the same things, cannot be understood, for they certainly cannot be explained in every case as hunting reports. In addition to this we should mention the custom, already commented upon, of preserving the horns of the wild animals on pre-Buddhistic altars (lHa-tho). With respect to the rock drawings I should like to add the observation that I found especially many representations of the

spindle (or the female sex organs) in Lahoul in the valley of the Bhaga River. I noticed only one rock drawing there of the male sex organs. In that region the name Bhaga, which can be translated by "sex organ," may have given rise to the practice of decking out the rocks with such emblems. That they had confidence in the ability of Kesar (and of aBru-gu-ma) to dispense children, we see from the saga about rGyal-sa-dkar-po (see Paladins). There Kesar prophesies to a girl that she will not only get a wealthy husband but also that she will bear seven children.

782 831 532 842

Festivals of the Ancient Tibetan Religion 796

1. The New Year's festival (Lo-gsar). Of this festival, which probably corresponds to the ancient winter solstice, I possess one description which the schoolteacher of Khalatse prepared in Tibetan. In this document it is stated: From the fifteenth of the tenth month to the twenty-fourth, children carry torches to a certain field. From the twenty-fourth to the twenty-ninth they light a fire on the public dancing place where all the people gather. All the farmers bake a kind of bread called ba-ga-tam, and this bread they store away. Then the children go to all the doors and say:

This is a good day, a good star.
Ba-ga-tam belongs to this day,
Ba-ga-tam belongs to this star!
Now every day is a lucky one!
May every year be a lucky one!
The boys get brides for themselves,
Wedding feasts are held,
White beer is poured out,
White pieces of butter are given with it!
A ram is killed.
May a son be born to you!
Give us a ba-ga-tam -- bread!

In this way the children collect many loaves of the bread, which they then distribute and eat.

The thirtieth day is called sTon (assistance). Then the relatives entertain one another. In the afternoon the men march out to the field with torches and music. Here they play the bra-sol (?). Thereupon the Mon (Indian caste of carpenters) must perform five exorcisms of the devil (skrad), during which rifles are fired and everybody shouts "te-ya-ho." Then the torches are heaped up in one pile and a dance is done around them with swords and rifles, as

"dragon," frequently alternates with aBrugu-ma. This goddess might have come by the name rDo-rje-chen-mo as the wife of Kesar, who, according to the Glin-glu song No. 9 of Khalatse, is shown to be a rDo-rje-pa, a wielder of the thunderbolt. In this song he flings a lightning bolt at the cloud dragon. The lightning proceeds, however, directly from the rdo-rje (or Indic vajra). It is, therefore, just at the harvest festival that honor is paid the goddess, /31/ who is usually called upon for the blessing of offspring. The third one of the songs of Shel contains a eulogy of the yak, which is of great importance during the harvesting, for one thing, as a beast of burden for the sheaves, and for another as the leader of all those animals that thresh the ears of grain by walking over the sheaves. The song of Skyur-bu-can contains in its main section a game of riddles concerning the treasures of the countries of the four points of the compass. In Skyur-bu-can I also got to see, as I have already mentioned, the peculiar dance of the flowers. The flowers needed for the flower offering are not taken from the gardens by the houses, but are gathered high up on the mountain slopes just below the snow boundary. These flowers, which exude an overpoweringly strong, sweet odor, are wound around long staffs, and, carrying these poles in their hands, the shepherd boys have to execute complicated round dances to the accompaniment of an oboe and kettledrums. As we know from the songs of Shel, the flowers are then supposed to be sacrificed to the goddess rDo-rje-mo. In Skyur-bu-can, though, I observed that these flower poles were laid down inside the Buddhist temple. The festival is, of course, connected with many dances of a general nature and with feasts at which beer prepared /taking bereites as a misprint for bereitetes--Translator./ from green barley grains, plays an important role. This leads us to the name of the festival. The syllable lha is the ordinary word for "god" (deva). The syllable srub, on the other hand, corresponds to the word srus, or srub, which means "ears of grain that are almost ripe." The Srub-lha festival is therefore the festival of the very earliest harvest. As can be seen from ancient rock drawings, people contented themselves at this festival with having larger animals, oxen, horses, and so forth, represented by throwing a blanket over several persons. 796 532

The Goal of the Ancient Religion

From the preceding it becomes apparent that the ancient Tibetans expected only earthly gifts from their gods. Kesar, the 771 773

/Illustrations and Photographs./ 1

532 /(1)/ Number 1. Dance of the bride purchasers (Drawing by a native artist in Ladakh).
585
292
535 The bride purchasers (five here instead of seven) can be identi-
534 fied by their tall, golden hats, which characterize them as "children
415 of the gods." The leader is holding an arrow with little flags in his hand. They dance by sliding a shawl like a snake across their shoulders. The music: Two oboe players, two drummers each with two kettledrums, and two tambourine beaters. The people clap their hands to the beat of the music. The family of the bride is inside the tent. Beer jugs made of clay and brass.

778 /(2)/ No. 2. Altars that have fallen into disrepair, dedicated
772 to the three realms of the world. They were probably painted blue, red, and white. In the Skinling Valley near Khalatse.

531 No. 3. Rock drawings along the Indus River near Khalatse.
778
137 Buddhist stupas, between them a small, horned altar belonging to the pre-Buddhist religion. Twigs of the caper shrub.

778 /(3)/ No. 4. Rig-adzin-mgon-po of Gad-pa near Leh.

Three stupas of blue, white, and red color respectively. Continued existence of altars painted in the same manner and belonging to the old religion, within Buddhism.

133 /(4)/ No. 5. View of the Tibetan part of the upper Sutlej
778 Valley.

Rough altar of the pre-Buddhist religion. Drawing by Prince Waldemar of Prussia (1845).

772 /(5)/ No. 6. The holy mountain Purgyul in the upper Sutlej
778 Valley.

Like the Kailas it belongs to the Tibetan Olympus. Up above live the gods and the redeemed human beings. Drawing by Prince Waldemar of Prussia (1845).

1 [See pp. 103-117, Category 116--Analyst]

/(6)/ No. 7.[1] Deserted village dGon=pa near Leh 532 782 778

Rough ancient sculpture of a Bodhisatva /sic!/ which was erected in a place of worship of the pre-Buddhist religion. For that reason the horns of the ibex and juniper twigs are still, to this day, brought to it as offerings. Also, its mouth is spread with butter.

/(7)/ No. 8. Rock drawing from the bridge castle near Khalatse. 532 778 773

Kesar as an archer on horseback hunts an antelope. On both sides are Buddhist stupas. Above them a branch of the sacred juniper tree (Shug-pa).

No. 9. Rock drawing of the white lioness with the turquoise mane (glacier). A rock drawing from the Indus near Khalatse.

/(8)/ No. 10. Rock drawing from the Indus near Khalatse. 532 776

The wishing cow (Tibetan, aDod-ajoi-ba). In the heaven of the gods she grants all wishes.

/(9)/ No. 11. Rocks near the village that is now Mohammedan, Don-ga in Purig. 532 782 842

The drawings in part still date back to the Buddhist period of the village. The many boulders, likewise of very recent times, represent prayers of thanks addressed to Kesar for the blessing of offspring.

/(10)/ No. 12. Rocks near the village that is now Mohammedan, Don-ga in Purig.

The drawings in part still date back to the Buddhist period of the village. The boulders represent prayers of thanks addressed to Kesar for the blessing of offspring.

/(11)/ No. 13. A sacred place on the Ro-thang mountain pass (Lahul). 778 133

The source of the Bias River. A great many pointed rocks placed upright.

1 [See pl. 102-117, category 116 -- Annist]

15: Francke--102 M-3 (no date) 1923 AJ4 W. Tibetans AJ4

755 /(12)/ No. 14.[1] Large dos-mo from the dos-mo festival in Leh.
796
778

The evil spirits of winter and of diseases are caught in the structures that resemble spiderwebs. After the exorcism, the frames are destroyed.

● 532 /(13)/ No. 15. An old mural painting from Chans-pa (Byams-pa) near Leh.
776

Stars from the Kesar saga. The king's castle of Glin. Above it, in the clouds, are deities.

/(14)/ No. 16. An old mural painting from Chans-pa (Byams-pa) near Leh.

On the right: A scene from the Kesar saga. King Kesar with the eighteen Agus. Three women from the right. In the clouds are the father of the gods and the mother of the gods, and their children (?). On the left: A scene from the Dogra war.

/(15)/ No. 17. Ancient restored mask from Kunawar.

Evidently it also represented an Agu (hero).

No. 18. Mask of an Agu (hero) from Leh.

(The helmet has little flags stuck in it.)

[1] [See pp. 114-117, category 116 -- Analyst]

15: Francke --103 M-3 (no date) 1923 AJ4 W. Tibetans AJ4

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Nr. 1. Caption for above picture appears on page 100

15: Francke --108 M-3 (no date) 1923 AJ4 W. Tibetans AJ4

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No. 7. Caption for above picture on p. 102.

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15: Francke--109 M-3 (no date) 1923 AJ4 W. Tibetans #34

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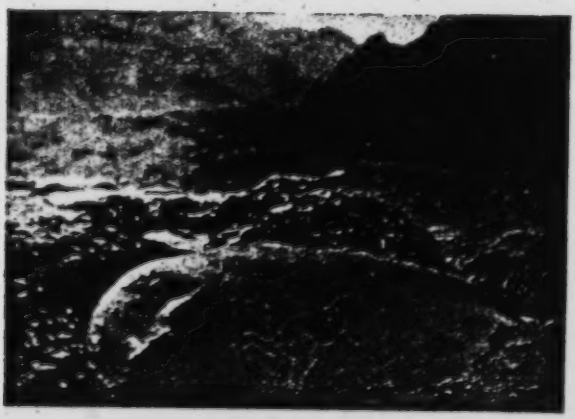
Nr. 8.



Nr. 9. Caption for above pictures on p. 101.

[81]

15; Francke --110 M-3 (no date) 1923 AJ4 W. Tibetans AJ4

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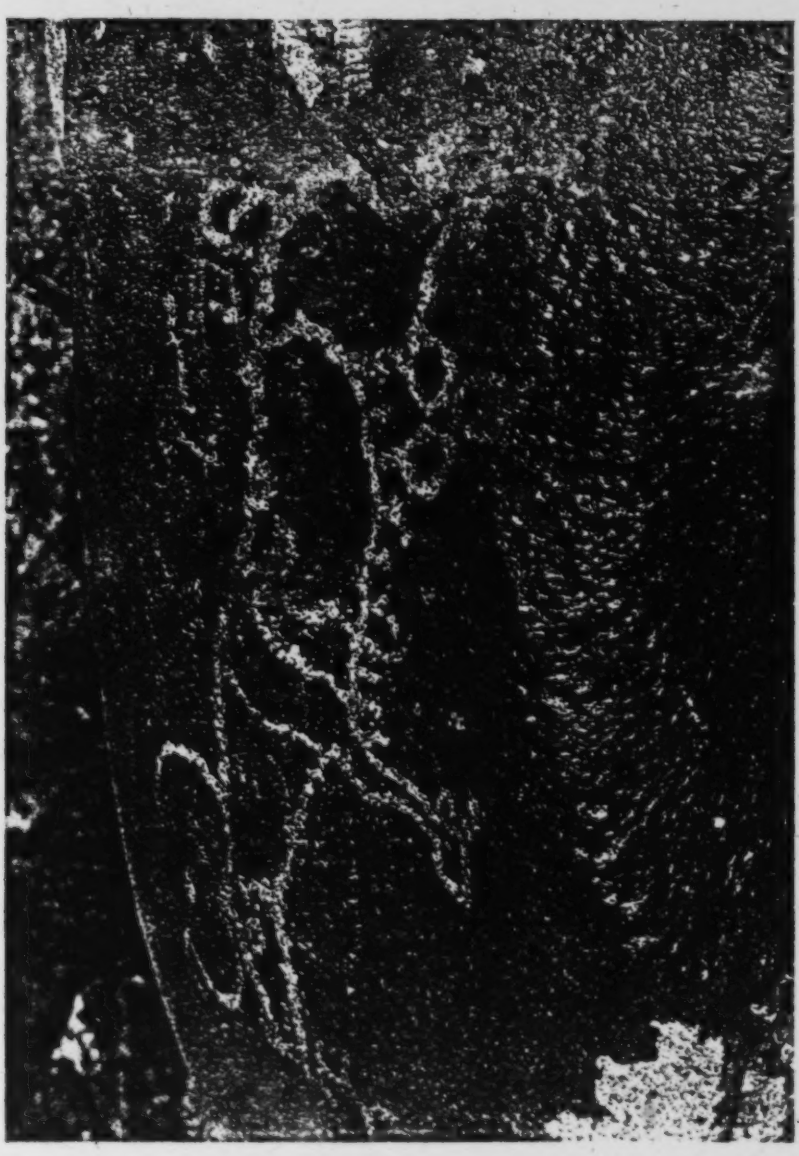

Nr. 15 Caption for above picture on p. 101.

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15: Francke --111 M-3 (no date) 1923 AJ4 W. Tibetans AJ4

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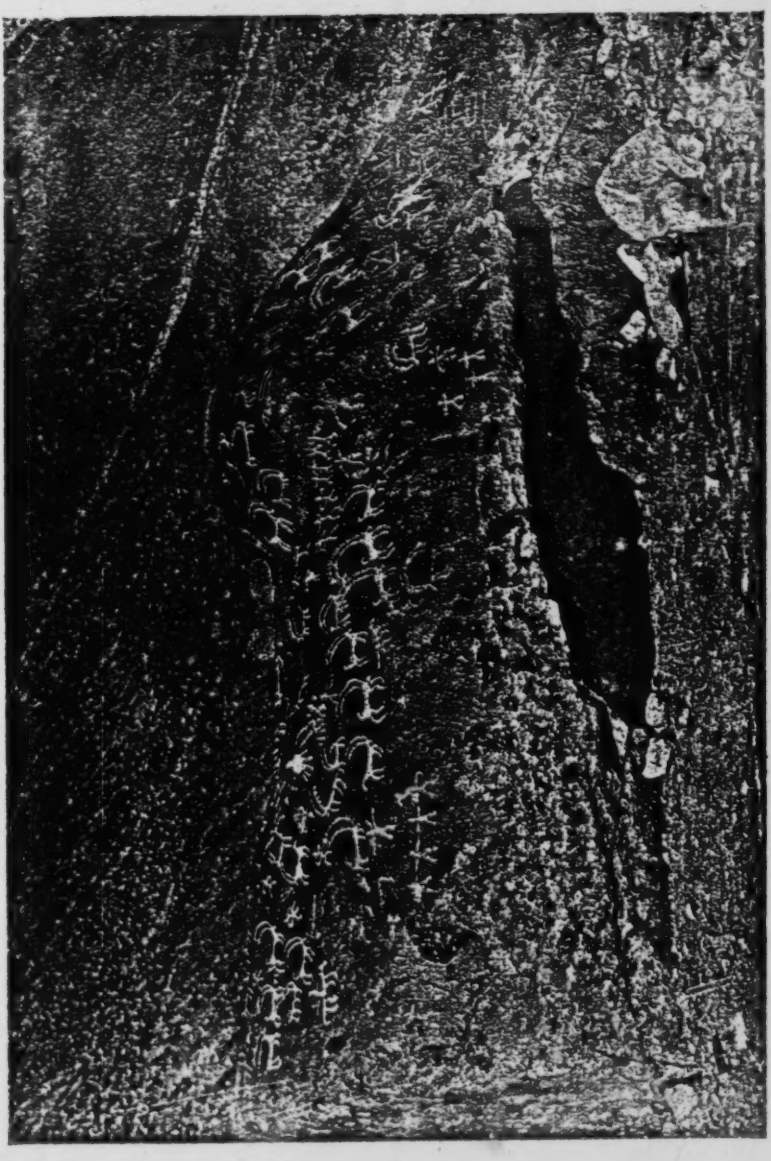

Nr. 11. Caption for above picture on p. 101.

[83]

15: Francke --112 M-3 (no date) 1923 AJ4 W. Tibetans AJ4

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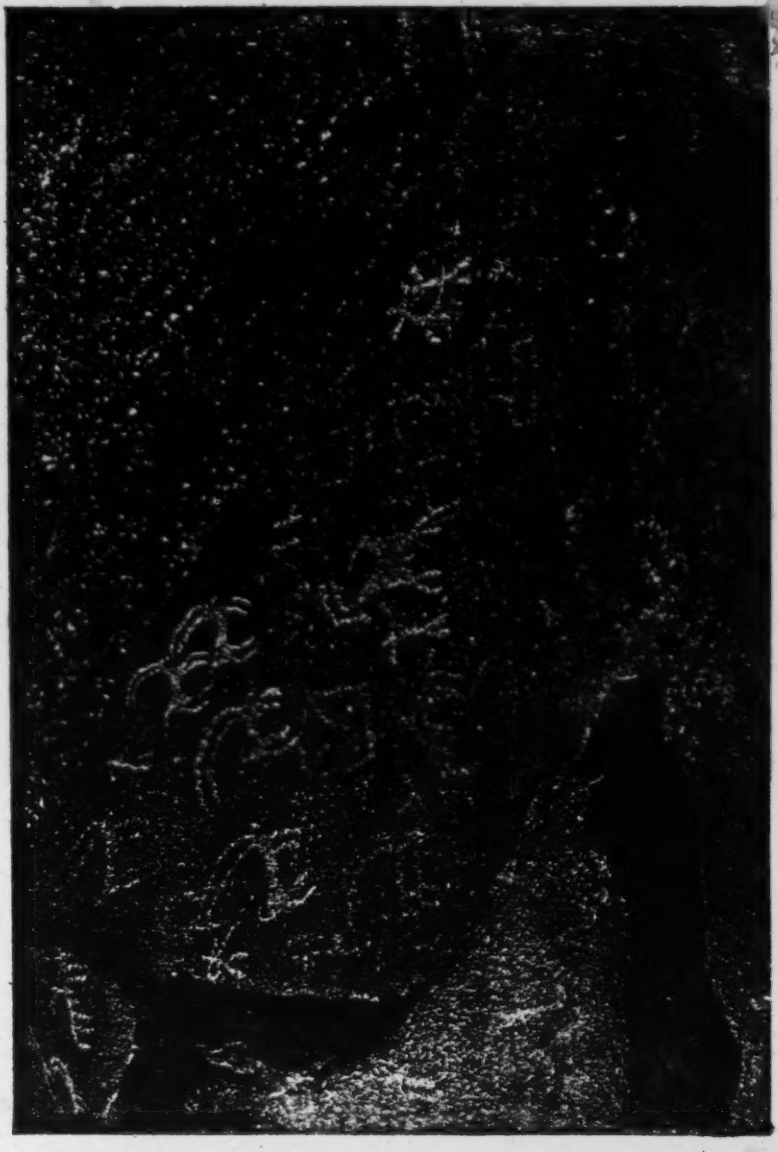

Nr. 12. Caption for above picture on p. 101.

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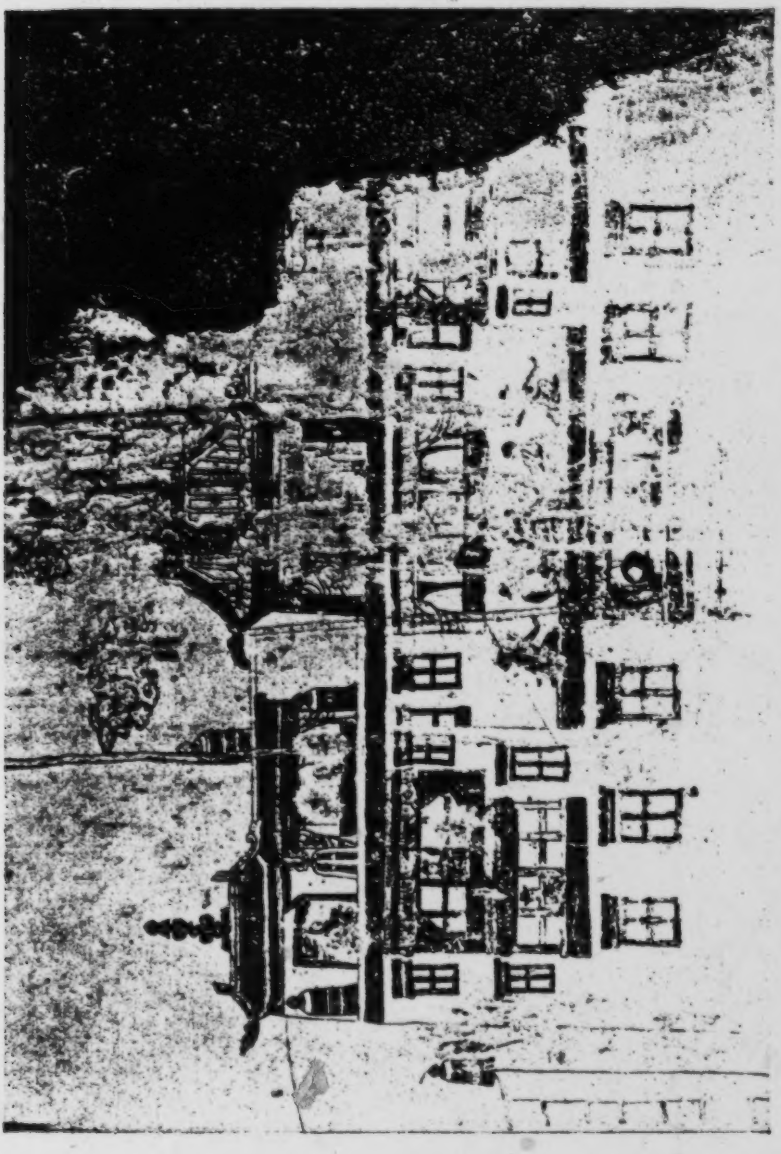

Nr. 15. Caption for above picture on p. 102.

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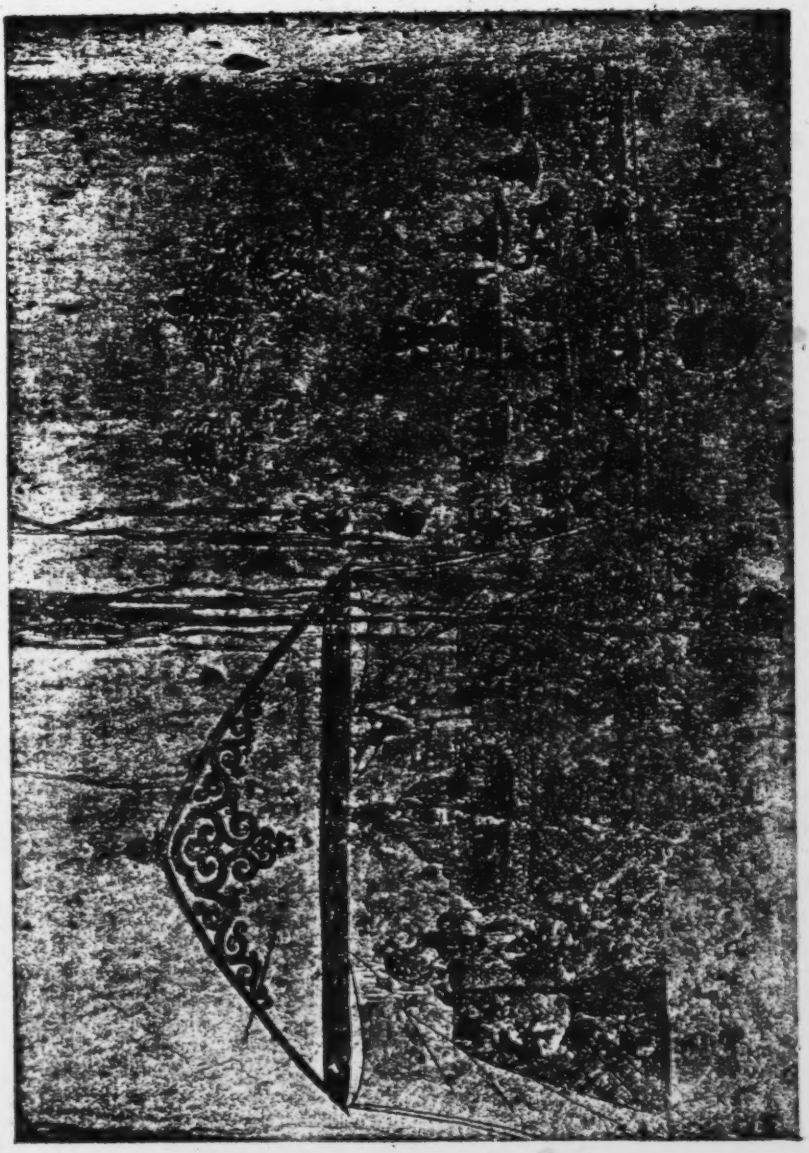

Nr. 16.

15: Francke --117 M-3 (no date) 1924 AJ4 W. Tibetans #574

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Nr. 17. Ancient restored mask from Kunawar. Evidently it also represented an Agu (hero).

Nr. 18. Mask of an Agu (hero) from Leh. (The helmet has little flags stuck in it.)